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mingling of the general and special psychology and pedagogy makes the formulation of unsolved problems more difficult, and is less likely to encourage the investigation and experimentation for which the author in his preface pleads. Psychology as a science deals with facts and laws rather than with rules of procedure and method. Freeman's book bulks large on the side of method, which makes it useful for teachers of elementary subjects, but less valuable to his brethren in the field of educational psychology.

The educational psychologist, however, welcomes it, coming as it does at a time when so many investigators are engaged in the construction and administration of standard tests and measuring scales in school subjects. The correction of defects which tests and scales may disclose requires a close analysis of learning processes. When a teacher asks why her pupils do badly and what she is to do about it, she will find much that is suggestive in this book. The style is clear, non-technical, and withal scientific. It will doubtless be widely read and used, and deservedly so.

V. A. C. HENMON

UNIVERSITY OF WISCONSIN

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*The Natural Method of Voice Production.* By FLOYD S. MUCKEY. New York: Scribner, 1916.

Students and teachers of singing are greatly indebted to Dr. Floyd S. Muckey for his book on the natural method of voice production. He explains in clear, simple English the fundamentals of good singing. With the aid of Professor William Hallock, of Columbia, an investigation of the voice mechanism, the functions of the various parts of the mechanism, and the laws regulating its action was made. According to Dr. Muckey, the underlying factors in the natural method of voice production are: (1) the non-interference of the action of the vocal cords, and (2) the full use of the resonance chambers. Interference is defined as any muscular contraction which prevents unhampered vibration of the vocal cords, free motion of the cartilages and muscles of the larynx, or full use of the resonance chambers.

All teachers agree that the removal of interference is essential to good singing; but there is difference of opinion as to how this is accomplished. It is most encouraging to find that Dr. Muckey upholds those who strive to secure the removal of interference by singing soft, short tones with the vowel *ee*. Those who have tried the old method of removing interference by relaxing the throat, the tongue, the palate, and by lowering the jaw, will find that the natural method secures desired results in less time and with a great deal less strain on the vocal cords. The lowered jaw is a very unnatural position; it may for a short time secure a freer tone, but in the end the result is a weakening of the vocal cords and the return of interference.

According to *The Natural Method of Voice Production*, voice development should begin with humming, with the jaws and lips closed. This makes use

of the resonance chambers, and the habit of placing the tone properly is formed. The interference is removed by first singing that vowel sound at which the position of the throat is least disturbed. The vowel *ee* is chosen because the pronunciation requires little moving of the jaw. This vowel is later combined with such consonants as *l*, *b*, *m*, and *g*, which also require little use of the jaw and much use of the lips and tongue. The thought of the singer is concentrated on the use of the tongue and lips as a means of removing interference, not on the relaxed position of the throat and the lowered jaw. The vocal cords are involuntary muscles and will therefore take care of themselves if let alone; but as soon as one tries to make them do something the involuntary muscles are affected and as a result interference sets in.

Dr. Muckey emphasizes the use of the resonance chambers. The natural method eliminates the value of the breath as a sustainer of tone and makes it an insignificant factor in voice production. This method then excludes two elements of singing which unquestionably mar the effect on the audience: labored breathing, and the ugly position of a lowered jaw and a very wide-open mouth.

This book if widely circulated will exert a powerful influence on the various methods of teaching singing now used. *The Natural Method of Voice Production* should be in the library of every student and teacher of voice.

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*The Industrial and Commercial Schools of the United States and Germany.*

A Comparative Study. By FREDERICK WILLIAM ROMAN. New York: Putnam, 1915. Pp. vi+382.

There would seem to be nothing to prevent the English reader from gaining a reasonably complete understanding of the educational system of Germany as it stood before the great war. Professor Roman's book is a distinct and valuable addition to the available literature of that subject. The book, therefore, will be read with interest and gladly received into a place in the library of the student and the general reader beside Dean Russell's *German Higher Schools*, Paulsen's *German Education*, Farrington's *Commercial Education in Germany*, Bolton's *Secondary-School System of Germany*, Klemm's *Public Education in Germany and in the United States*, Winch's *Notes on German Schools*, and Kandel's *Training of Elementary-School Teachers in Germany*.

The volume now under review makes it clear that, upon the whole, the organization of industrial and commercial education in Germany suggests contrasts rather than resemblances, when brought into comparison with the situation in the United States. This is seen in the fundamental attitude of the two countries in reference to education in general. Germany apparently rests her whole educational scheme upon the proposition that it is important to find out early "what a lad is to do, and to train him specifically for that line of work and for no other." At every level at which it is permitted pupils to leave the